

# DIME NOVEL ROUND-UP

A monthly magazine devoted to the collecting, preservation and literature of the old-time dime and nickel novels, libraries and popular story papers.

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March 15, 1968

Whole No. 423

## MORE BOOKS AND STORIES BY GILBERT PATTEN

By Gerald J. McIntosh

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### BUCKEYE PIONEERS, OR PERILS OF THE OLD FRONTIER.

GATHERINGS FROM TRADITION.

BY THE AUTHOR OF "EARLY TIME INCIDENTS."

#### CHAPTER I.

EMERSON'S DISCOVERY.

Ohio has ever been a fertile field for the pen of the forest story writer, because that

the luxuries which the older sections of the country afforded; exposed to the barbarities of the savages, and to the attacks of wild beasts on every hand. By simply listening



AARON WALDO PUTNAM'S HOME DEFENSE. See page 11.

state holds in her written and traditional history more thrilling events connected with her pioneer days, than any other in the Union. The borderers were shut out from the world in a social point of view, deprived of

to incidents of early times, as given through tradition, one can form but a very imperfect idea of the dread realities of some of the hardships endured.

To hear the grandfathers and grand-

## DIME NOVEL SKETCHES NO. 99

### NICKEL LIBRARY

Publisher: Pictorial Printing Co., Chicago, Ill. Schedule of Issue: Weekly. Issues: 920. Dates: June 29, 1877 to March 4, 1893. Price: 5c. Size: 8½x 6. Illustrations: Black and white cover. Contents: Mainly frontier and western. Some sea stories. A complete listing was published in April 1959 and is available from the editor at \$2.00.

## MORE BOOKS AND STORIES BY GILBERT PATTEN

By Gerald J. McIntosh

Gilbert Patten, alias "Burt L. Standish," and several other well known pseudonyms and "pen" names must undoubtedly have been one of the most prolific writers of all times. To one who has a good knowledge of all the books, short stories and novelettes along with some odds and ends of other material he wrote, such as plays and poems, it would seem he was in the forefront of all American writers in the numbers of titled works and words written. I have made quite a study of this and have assembled a list of such tales and it is a long one, indeed. Nevertheless I know that I do not have all of them by a long way. There are many titles known of which I have no access to. However, I keep listening and looking for any that may come my way and hope to acquire more.

In our Round-Up Magazine in recent months there have been several good articles on the works of Patten by our members E. T. LeBlanc, Rev. Donald Steinhauer, Harry K. Hudson, J. Edward Leithead and others and these, together with the article on the short "short" stories of Patten back in DNRU No. 391, April 1965, which were twice printed in the back pages of Tip Top Weekly, contain lists of titles of the vast majority of Patten's stories. But not all of them by any means. These consist of the longer stories of Patten before 1900 and the years immediately succeeding it and are of course not the novelettes and short stories by him that were in magazines that followed the decline of the nickel novel; stories which in some cases were reprinted more than once. Some are well known, some not,

and some not very well known at all in this late day. But most were popular when first printed and old Patten readers will remember them.

I will attempt to list them in chronological order. These titles so far as I can see have not been given in any of the articles in issues of the DNRU named above:

**HANDY HANS; or, RUNNING A SOUL SPLICING AGENCY**, by Burt R. Braddock. This was a rather short story of three installments in **GOLDEN HOURS** in February, 1895. I haven't traced this story out to a second reprinting. It could have been under a new title and under another pen name; that I don't know. Burt R. Braddock was a little known pen name of Patten and I know of no other story appearing under it though Patten says in his biography on page 160 he was selling at that time, date not given, work under the name of Burt R. Braddock. This might have been an intermingling of another pen name of his, Gordon Braddock under which name he wrote the Rex Kingdon series. No way of knowing. The title or the sub-title of this story intrigues me and I wish I knew the theme of it.

**BERT BREEZIWAY; or, SCHOOL SCAPEGRACE AND CIRCUS STAR**. This was also first published in **GOLDEN HOURS** in Nos. 592-601 in June July and August, in ten parts. It was by Barry Tallyho, another of Patten's pen names. It was reprinted in **BRAVE AND BOLD** No. 15 and re-titled **BERT BREEZIWAY; or, THE BOY WHO JOINED A CIRCUS** and the author again was Barry Tallyho. This was another story not given in

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any of the DNRU articles on Patten's books.

**FRANK MERRIWELL'S BOOK OF ATHLETIC DEVELOPMENT.** Paperback Medal Library type book, one of Street & Smith's "Diamond Hand-Book Series" dated April 25, 1901. By Burt L. Standish. Front cover shows Frank Merriwell and his great chest and arm muscular development. Quite a rare book now, I judge, but popular long ago. Fourteen chapters are 148 pages on the making of great physical proportions of the human body and all-around physical exercises. Lists some of the great athletes of ancient times as well as in the modern age. A fine book to own.

**SECRETS OF PITCHING,** by Burt L. Standish. Copyright 1914 by The Diamond Fame Co. (Street & Smith), "How To Pitch Every Curve Known to Baseball." Has about 25 articles or chapters on different kinds of balls thrown by the pitcher in making his delivery and several drawings as to how he must hold the sphere in delivering it; articles on speed, control, etc. Standish sort of takes a slap at himself when he ridicules the patterns of some pitchers in the "yellow-back" that told of fantastic deliveries by some of the heroes in these publications, including the famous "double-shoot" of his own paragon, Frank Merriwell. This is an oddity indeed.

**THE WONDERFUL ADVENTURES OF CAPTAIN WILEY.** Edited by Burt L. Standish, who was the writer of course. Published serially in TOP NOTCH Magazine about 1911 I think. Republished in NEW TIP TOP Weekly Nos. 77, 78, 79, 80 and 81. Interesting to one who loves TALL TALES and I am one who does. About like the Captain's tall tales in Tip Top Weekly, even more fantastic and "taller" if possible.

**THE ENCHANTED HOUR.** A serial story that Patten wrote during World War I and though it doesn't sound like a war story it had a theme of the holocaust then going on. Patten wanted to quickly dispose of the story as the end of the war was near. He tried to sell it to the Editor

of TOP NOTCH who would not accept it, so he quickly sold it to the Hearst newspapers. It ran in the Sunday Section of the New York American in 1917. Patten tells about this in his biography on pages 279-280. Levi Cutler names this story in his "Frank Merriwell Saga," and says it was converted to a drama in 1918 titled "THE INVISIBLE POWER" (unpublished).

Patten says in 1934 during depression days he wrote a novel of 140,000 words but that he never got it published. He did not give us the title of it or the theme of it. This was just before he wrote his last Merriwell story, MISTER FRANK MERRIWELL, which was not published until 1941, a story that did not turn out as being very popular.

**BUCK BADGER'S RANCH.** I digress from my intent briefly here in listing a book NOT written by Gilbert Patten, but which ties in with the Merriwell stories by him. The story was by John H. Whitson who used Patten's pseudonym of "Burt L. Standish" in writing a full year's "run" of the Tip Top Weekly Merriwell stories in 1900-1901 while Patten was doing other stories. (Prof. Johannsen says Whitson also wrote three Tip Tops in 1897, but I have never been able to find out the numbers of these). Buck Badger was a character in the Tip Tops while Frank was at Yale one year. He may have been introduced in the stories by Whitson but this I don't know. His father, Sheridan Badger, also appeared in a few of the numbers of Tip Top. The story is evidently of Buck's life back at his father's ranch in Kansas, presumably after he had left Yale and gone back to the ranch. However, it says nothing of the vivacious Winnie Lee, whom Buck married before he left Yale. This story first appeared in Street & Smith's "Boys Of America" Nos. 51-59 and under one of the pen names, Frank Merriwell. Later it was one of the MEDAL Library series, No. 211. I read the book in this form and bring it in merely for the information of any of the members who might not



have read it. It was a very good story.

I vary again here from my intention of naming stories by Patten that had not been mentioned before or at least barely mentioned. I refer to the tail-end of Harry K. Hudson's article in DNRU No. 417 and to make a query on the same. Mr. Hudson lists four books by Patten published by the W. H. Baker & Co., of Boston, many years ago. Those books were titled "Clover Farm," "In Double Peril," "Nan, the Mascotte" and "Wedding Bells." One of these books, "Nan, the Mascotte," was made into a play in 1905, called "Men Of Millions" according to Levi Culter in his "Saga Of Frank Merriwell." Patten mentions this and discusses it in his biography along with more plays he had a hand in, one of which, "The Invisible Power" has already been named in this article. In DNRU No. 293 in "Newsy News" it is told that while George French was on a trip up in Maine some time back, a friend surprised him by showing him a number of bound books by Patten and not one copy was a Merriwell. The query I ask is, could some of these books been the above named four copies? French says he hadn't previously known of any of them. As to Eddie LeBlanc's addenda at the end of the article on the serial Patten had in the Boston Globe in 1894 titled "By Right Of Merit; or, A Laboring Man's Rise In Life," Patten brings this out on page 162 of his biography, but doesn't state if it was reprinted in book form.

**POEMS OF GILBERT PATTEN:** I know practically nothing about these, especially his early verse. As to the book Mr. Hudson mentions, "Where Sweet Winds Blow," Levi Cutler says in his book, that this was from the press of the Camden (Maine), Herald, circa 1890, which indicates by that early date it must have been poems he wrote in his earlier days before coming into great prominence. Patten states in his biography he did write verse in those days and that it was printed in various periodicals. I do know that he had some poems in TOP

NOTCH and possibly other Mags of the period. I have always believed he wrote several of the poems appearing in the course of his Merriwell stories in Tip Top Weekly. It is assumed he certainly did write that famous one "LENORE" that Frank Merriwell came on with in Tip Top No. 173. Many of the amusing ditties of the early Tip Tops seems to me could only have come from his variant mind. In DNRU No. 34 Willis Hurd said Patten had sent him a book of his poems. In No. 122 Fred Singleton says his "Peep Show" for October, 1942, contained some poems by Burt L. Standish. But both Hurd and Singleton are gone from us, so we learn nothing from them.

**THE RIDDLE AND THE RING.** By Gordon MacLaren (Gilbert Patten). Very little has been said about this tale; rarely have I seen it mentioned. It was published first as a serial in TOP NOTCH Magazine's early days; I don't recall the exact year. Many years later it was reprinted as No. 48 of Street and Smith's ADVENTURE Library, (November, 1926), and this was where I read it. This was the only time Patten used this pen name except for two or three short stories in Tip Top Semi-Monthly and Wide Awake Magazine several years later. This was one of Patten's "odd" stories, the theme and style being completely different from anything else he ever wrote that I have read.

**FRANK MERRIWELL AT YALE.** One of the "Big Little Books" published by Whitman Pub. Co., Racine, Wisconsin. By Burt L. Standish. Published in 1936. "By arrangement with Street & Smith and Gilbert Patten." An adaptation of certain scenes and text from the Merriwell so-called "comic strip" that ran in the newspapers in the 1930's. Beside Frank there were in the book Inza Burrage and Bruce Browning from the old Tip Tops Weekly. This was the 4th book or periodical to bear this title. Very interesting and an oddity.

I have endeavored to confine this mainly to the long tales that Patten



wrote, principally book-length, and almost entirely early stories he authored. This is all of which I have any knowledge. I am sure there must be others not known to me. I have omitted some of his most better known magazine stories such as the later ones in Sport Story Mag, for instance. Though good, they were only passing. The half dozen of them tied together would have made, say, a long complete book possibly the length of one of his earlier Rockspur books, and here I am speaking of the Rockspur novelettes in Sport Story.

In closing I wish to deviate again from my purpose by naming a couple of his somewhat short stories that were in Tip Top Semi-Monthly in 1915. These were "The Smoke Ball" and "The Madness of Pewee," the former a baseball story, the latter a story of the range and a tragedy of the plains. I doubt if many members recall these tales, but they were among the best short stories Gilbert Patten ever wrote, or I thought so.

Though perhaps not generally known, Patten wrote one marching song that was set to music. Published by Mills Music Co., of New York City, music was by Everett Grieve. The chorus of this song, "On Freedom's Shore," appears at the end of Patten's book, "Mister Frank Merriwell," printed in 1941.

#### A CORRECTION

In the Newsy Notes columns of the Roundup for December 15, 1967, it was wrongly stated that the last number of Tip Top Weekly was 851, dated August 3, 1912. It might be well to correct this mistake before it is generally accepted as a fact by some collectors of Tip Top Weekly, who are not thoroughly familiar with this famous publication. Such errors, while comparatively insignificant, can cause much confusion later on if permitted to stand uncorrected.

The last number of Tip Top Weekly was 850, dated July 27, 1912. The name of the publication was changed to New Tip Top Weekly with the next issue, dated August 3, 1912, and the

numbering began all over again with No. 1.

About this time someone goofed in the Street & Smith publishing organization, and the covers for the first three issues of New Tip Top Weekly were run off bearing the numbers 851, 852 and 853. Before there was any distribution of these issues, however, the covers were re-run, and the numbers 851, 852 and 853 thereon blocked out and the numbers 1, 2, and 3 substituted. Later runs of the first three issues of New Tip Top Weekly do not show the deleted numbers blocked out as does the first run. For all practical purposes there were no issues of Tip Top numbered higher than 850.

—J. P. Guinon

#### FOR SALE

Fame and Fortune Weekly Nos. 694, 702, 581, 642, 532 \$1.00 each. Dick Dobbs Detective Weekly No. 7, \$1.00. Wide Awake Weekly Nos. 152, 163, 164, \$2.00 each. Pluck and Luck Nos. 122, 165, 135, 128, 256, 275, 77, 81, \$2.00 each. Brave and Bold No. 3, 16, 47, 69, 74, 75, 80, \$2.00 each.

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## Boys Books and the American Dream

By John T. Dizer, Jr.

(continued from last issue)

By the turn of the century the nature of American life and social values was again changing. Other interests had developed and the day of the rags to riches millionaire was becoming a thing of the past. In the 90s and the early years of the 1900s baseball and football became important spectator sports. Prep schools and Academies were fashionable and prep school athletics were widely popular.

Gilbert Patten wrote hundreds of books dealing with sports and prep school activities and in his principal character, Frank Merriwell, created an American folk hero. The 245 Merriwell books alone sold about 125 million copies. Patten had written for Beadle & Adams and Street & Smith, both dime novel publishers, and even in 1893 written a science fiction serial for Street & Smith. But it was in his Merriwell books that Patten particularly tied together morality and athletics in a popular and profitable manner. Patten preached, by his heroes example, the doctrine of a clean mind in a clean body. In writing about his books he said, "I did my best to keep them clean, and make them beneficial without allowing them to become namby-pamby or Horatio Algerish."

Patten convinced his readers that morals and manliness went together. His heroes did not smoke, drink or swear, not because these things were "wrong" as earlier books had preached but because these habits interfered with athletics. There is less emphasis on material success in Patten and much on leadership by example, playing the game and doing the right thing. Frank Merriwell found that "in athletics strength and skill win, regardless of money or family."

George Jean Nathan paid tribute to Patten in part as follows: "For one who read Mark Twain's Huckleberry Finn or Tom Sawyer there were ten

thousand who read Standish's 'Frank Merriwell's Dilemma.' For one who read Thomas Nelson Page—or Judge Shute—or even for that matter, Horatio Alger, Oliver Optic or Edward S. Ellis—there were 500 who weekly followed with avidity the exploits of Standish's magnificent Frank—his influence on American young men was vastly greater than any of these."

I think without question the most important single influence in American juvenile literature has been the Stratemeyer Syndicate. Where most writers produce a handful of books in their entire career, Edward Stratemeyer wrote hundreds before his death in 1930. Since that time his daughters, together with Andrew E. Svenson, have very successfully continued the Syndicate and have published an additional estimated 500 volumes. If your children read the Bobbsey Twins, Hardy Boys, Nancy Drew, Honey Bunch and Norman, Tom Swift Jr., Happy Hollisters, Bret King, Linda Craig, etc., etc., they are reading current offerings from the Syndicate. The Syndicate has been the subject of several patronizing, misleading or downright inaccurate papers in recent years. My comments, while reflecting a violent personal bias, are backed by letters from the Syndicate and a very friendly visit there, as well as the usual literature search. Let me first give you a picture of Mr. Stratemeyer as seen by one of the present active partners. In answer to a letter of mine I received the following, quoting in part: "You are right of course, that these books had an immense and salutary effect upon the American ideals of good character and fair play, and time will prove that these stories are American classics. Edward Stratemeyer was the founder of the so-called "Fifty Center" in 1910. As a young man he had a burning desire to write. This did not please his fa-



ther, who wanted him to go into the commercial field. Edward secretly wrote his first short story on brown wrapping paper and sent it to "Golden Days." His success in the field of children's literature was immediate. He went on to write over four hundred titles, innumerable short stories, and to direct the story development of more than one thousand books in all before his death in 1930. Among the best known written completely by himself are the Rover Boys, Dave Porter, Colonial Series, Old Glory Series, Young Pioneer Series, Frontier Series, Flag of Freedom Series, Pan-American Series and Popular Series. Edward Stratemeyer was a man of simple tastes, fun loving and imaginative. He hewed straight to the line of the high moral concepts of integrity and loyalty, and, through the vast circulation of his books, instilled these ideas into the minds of millions of young readers." Let me ask, in passing, if you can reconcile this description with the one I quoted from Miss Smith!

From other sources it can be learned that Stratemeyer wrote for Munsey's Argosy and later joined Street and Smith as Editor of Good News, a boys' weekly. He published his "Bound to Succeed" series and the successful "Old Glory" series (it went through over 20 editions) in the late 1890s and started the Rover Boys series in 1899. Over 5,000,000 Rover Boys were sold before they stopped Roving in the 20s, though this figure is dwarfed by Tom Swift who apparently sold closer to 20 million. While editor of Good News, he secured the services of Alger, Oliver Optic, Edward Ellis, Harry Castlemon and Gilbert Patten. He was a particular friend of Horatio Alger, although 30 years younger, and obviously copied the Alger formula in some of his early books. In fact he "completed" 11 manuscripts which Alger had left unfinished at his death in 1899. There is also a story that he finished at least one Oliver Optic after Adam's death but I have not been able to substantiate this. It is obvious to me at least, from a study of Strate-

meyers writings that he took very seriously the same moral precepts and ideals of Alger and Optic. Even his titles published under the house name of Frank V. Webster show this influence. "Only a Farm Boy," "Tom, the Telephone Boy," and "Bob Chester's Grit," published from 1909 to 1911 sound much like Alger. To illustrate Stratemeyer's philosophy let me quote from "Ralph, the Train Dispatcher," published in 1911: "Ralph had his enemies. From time to time along his brisk railroad career they had bobbed up at inopportune junctures, but never to his final disaster for they were in the wrong and right always prevails in the end."

Stratemeyer had been associated with early science fiction as editor for Street & Smith. Keeping his pulse on the interests of Young America, he gradually turned away from the "economic" approach of Alger to more current American interests such as motor cars and inventions. His "Motor Boys" series in 1906 was an instant success and his Tom Swift series, starting in 1910 was equally so. There has been much controversy in recent years over who actually wrote the Motor Boys and Tom Swift. Howard Garis is often credited with both series which is unfair both to him and to Stratemeyer. To explain more fully, Edward Stratemeyer had such a fertile imagination that he was able to outline and plot books faster than he could write them. Quite early in his career he copied the Dumas procedure and became literally a fiction factory. This is to say he would outline a series and personally write the first few books. He would then turn over the plots with rather explicit details to staff writers who completed the succeeding books. Stratemeyer personally read and edited all his books and then issued them under one of his many house names. There is no question that Howard Garis wrote for Stratemeyer, that, because of his ability he had wide latitude in his writing and that he is personally responsible for many of the Tom Swift and Motor Boys books as well as oth-



ers. However, it should be remembered that these books were written under contract to Mr. Stratemeyer, that they were based on characters and plots suggested by him, and that the format and even main situations were his.

How good was the Stratemeyer science fiction? Considering the period in which it was printed it holds up surprisingly well. Looking at my hero, Tom Swift, we note he invented an electric runabout in 1910, a phototelephone in 1914, synthetic diamonds in 1911, a TV detector in 1933 and an electric rifle and giant searchlight, just as examples, in between. No one yet has come up with an electric rifle unless we consider the laser but they may catch up eventually. It may sound absurd today for Tom to talk about designing and building an aeroplane in 3 months but Tom's achievements at this point followed closely those of Glenn Curtis who was known in 1910 as "the fastest man on earth." Curtis established a motorcycle record of 136 mph in 1907 using an engine he apparently designed himself and in 1911 he designed and built his "Golden Racer" airplane and won the speed event at Rheims with it all within one month. As Donahey notes, "Stratemeyer certainly built an image of the boy inventor which profoundly influenced generations of young men. — Stratemeyer spoke to his readers at their most impressionable age, and he must have sparked an interest in science in many of the men who are today our leading scientists and engineers." When Lindberg flew the Atlantic, Stratemeyer wrote the first volume of Ted Scott in 2 weeks and had it in stores in less than 4. In "Castaways of the Stratosphere," a 1935 Ted Scott adventure concerning high altitude balloons we find this statement regarding an atmosphere for the gondola: "You see it's better to purify the earth air which is in the gondola when it is first sealed up, than to use straight oxygen, for in case of a fire nothing could stop a blaze where there was just pure oxygen." It's a shame NASA took so long

to find this out.

It may surprise you to know that the Hardy Boys have been around since 1927. Both this series and also Ted Scott were issued under the house name of F. W. Dixon. However, the Bobbsey Twins, who are also still having new adventures every year, hold the record having been active since 1904. This makes them about 70 now but they seem to hold their age well. The Syndicate is still very successfully competing in the juvenile field as I indicated earlier. Stratemeyer's success was based on a good product and a fair price. His editing sense was fabulous and his publishing ability and mass-production techniques gave him a dominant position in the juvenile field.

On the basis of this presentation I certainly wouldn't say that I have even begun to show the influence of boys books on American culture or the American Dream. But I would submit that many of our attitudes, our ideas and ideals are formed by the books we read as children. The exposure of American youth to series books has been tremendous. I have already given some of the publication figures. If you will accept my quotations as representative you will have noticed a strong similarity in emphasis among the major authors. Action, there certainly was. A certain thinness in characterization or similarity in plot there often was. But dominating the whole field of series books have been the ideals of success thru vigorous effort, of fair play and honesty, of physical and mental vigor and of adherence to strict moral standards. Perhaps the heroes were larger than life. Perhaps it was impossible for anyone, ever, to be the athlete Frank Merriwell was, or the inventor Tom Swift was, or the detectives the Hardy boys are, but boys don't know this or care much anyway. And if they choose to pattern themselves after their heroes perhaps a little of the American Dream will still rub off on them. And who are we, anyway, to say that this is bad, either for the boys or for America.



## MEMBERSHIP CHANGES

273. Rev. Theodore M. Blanchard, Box 56, Friendship, Me. 04547 (New memb.)  
 104. Woodrow Gelman, 1127 Theodora St., Franklin Square, N. Y. 11010—  
 (Change of address)  
 274. Bernard Padden, 67-39 198th St., Flushing, N. Y. 11365 (New member)  
 275. John G. Sullivan, RD #3, Oswego, New York 13126 (New member)

## NEWSY NEWS

By Ralph F. Cummings

There's an advertisement in Frank Leslie's Boys & Girls Weekly, Vol. 2, No. 286, April 13, 1872, on "Buffalo Bill's Best Shot. The Daring Scout. Buffalo Bill, is one of the best marksman on the Western Plains, where expert marksmanship is as necessary 'to save yer ha'r,' some times as the ability 'to make tracks' when with an unloaded gun, a hunter finds himself face to face with a panther. Buffalo Bill is not only sure of his mark, but quick. To exhibit his skill, while in this city, he took an apple in each hand, simultaneously threw both in the air, then drew his revolver from his belt, and before the apples touched the ground, perforated each with two bullets, firing alternately at each apple. This may be called good shooting, but it was nothing to his effort in what he calls 'Buffalo Bill's Best Shot,' full particulars of which, and an accurate history of the famous scout's life, are given by Ned Buntline, in his new story for the New York Weekly, now ready, at all newsstands" at that time way back in 1872.

Gerald MacIntosh says he is much better than he was, but still could improve a lot. Gerald says that W. E. McIntosh of Tulsa, Okla., is no relation of his, as I asked him if he was. Gerald says I passed right by his brothers place on the highway, south of Ardmore, Okla. That's where W. R. Johnson also lived at one time, he lives up at Norman now, and Gerald says the bus I was on went right by his place — wish I had of stopped. Yes, that trip to Houston, Texas, sure took the starch out of me—if I was used to long rides, it would of been all O.K., but I wasn't. Next time I go I'll plan to stop here and there on my way.

W. M. Claggett says he had a very bad fall about July 12th or 15th. Says he can hardly walk, or stand up for any length of time. Fell on his knees, but broke his fall with his left hand, coming down the stairs at his home. He caught his right heel on the bottom of the last step. Says he was lucky, as it could of been a few steps up the stairs, as it was, he was very shook up a plenty. He was 72 November 2, and those falls are no good for fellows his age, or mine either, but I, Reckless Ralph, had just such a fall a year ago, on the last step of the outside stairs, box of books I was carrying went one way, and I went the other—was shook up some.

## WANTED

No. 99 Diamond Dick, Jr., Weekly

James H. VanDemark

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